

1924

# Marcheta

Victor Schertizinger

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The views expressed in this paper are solely those of the author.

*Mac*



# MARCHÉTA

( A Love Song of Old Mexico )

POEM  
AND  
MUSIC  
BY

Victor Schertzinger

PUBLISHED AS

VOCAL FORM

SOLO - THREE KEYS; D-F-G.....	.60
DUETT - SOPRANO AND TENOR.....	.60
TRIO - FOR SOP - TEN. - BARI.....	.60
TWO PART CHORAL - HIGH & LOW VOICE	
THREE PART CHORAL - SOP. - ALTO - BARI.	
MALE QUARTETTE (T-T-B-B)	
MIXED „ (S-A-T-B)	
WOMENS „ (S-S-A-A)	

INSTRUMENTAL

TRANSCRIPTION FOR PIANO.....	.75
VIOLIN SOLO, PIANO ACC.....	.60
WALTZ FOR PIANO.....	.60
FOX TROT FOR PIANO.....	.50
FOR ORCHESTRA AS A FOX-TROT.....	.50
FOR ORCHESTRA AS A WALTZ.....	.50
FOR ORCHESTRA, CONCERT EDITION.....	.50
SONG ORCHESTRATION.....	.25

FOR MILITARY BAND AS A MARCH.....	.50
FOR CONCERT BAND AS A SONG.....	.50
FANTASY, FOR ORCHESTRA (16 Parts and Piano).....	1.25

The John Franklin Music Co.  
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NEW YORK

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SHERMAN, CLAY & CO. WESTERN SALES REPRESENTATIVE.  
SAN FRANCISCO.



ANOTHER WONDERFUL, HAUNTING MELODY  
BY THE COMPOSER OF "MARCHÉTA"

# Dream Girl

Words by  
OLIVER MOROSCO

Music by  
VICTOR SCHERTZINGER

## REFRAIN

Dream girl, Dream girl, My life is lone - ly,

The first line of the refrain features a vocal melody in 3/4 time, starting on a middle C and moving stepwise. The piano accompaniment consists of chords in the right hand and single notes in the left hand, marked with a piano (p) dynamic.

Dream girl, Dream girl, With - out ——— you near, ———

The second line continues the vocal melody with a slight rise and then a fall. The piano accompaniment features more complex chordal textures, including some triplets and a crescendo leading to a forte (f) dynamic.

I love you dear - - ly, And so sin - cere - ly,

The third line concludes the refrain with a final vocal phrase. The piano accompaniment includes a forte (ff) dynamic at the beginning, followed by a decrescendo to a pianissimo (pp) dynamic, and ends with a series of chords in the right hand and single notes in the left hand.

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# MARCHETA\*

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(MEDIUM)

Poem and Music  
VICTOR L. SCHERTZINGER

## Come un Sonnio

*Dreamily*

*pp*

Mar - che - ta, Mar -  
Mar - che - ta, Mar -

*rit.*

che - ta, I still hear you call-ing me back to your arms once a -  
che - ta, In dreams I can see you, your sweet face with love all a -

\* Pronounced Mar-kee-ta

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Published in FOUR PART FORM for Mens Womens and Mixed Voices  
Published in TWO PART FORM Sop. & Alto—Sop. & Bari.—Ten. & Alto—Ten. & Bari. or Bass



gain, \_\_\_\_\_ I still feel the spell of your last kiss up-  
 glow, \_\_\_\_\_ Your voice like soft music still ech-oes a-

on me, Since then, life has all been in vain \_\_\_\_\_  
 round me As in the old days long ago \_\_\_\_\_

All has been sad - ness with - out you Mar - che - ta, Each  
 Come back, come back, dear, with you here Mar - che - ta, Then



day finds me lone - ly and blue, My  
life once more joy - ful will be The

*rit.*

poor heart is brok - en, I want you, "Mar che - ta" I  
world's drear and lone - ly and sun - less, Mar che - ta, Your

*a tempo* *pp* *rit.* *poco rit.*

need you "Mar - che - ta" I do.  
love was life's sun - shine to me.

*pp* *ppp* *8va.*



# A BEAUTIFUL AND PURE LOVE SONG

## HIGH KEY-F, MEDIUM KEY-D

### I MIND ME TH'MORNIN'

GEORGE WAUGH ARNOLD

(MEDIUM)

LILLIAN ROSEDALE

*Molto Moderato e espressivo*  
*Not fast but with expression*

*accel.*

I mind me th'mornin' we met in the mist I mind me that morn-in' cause

*accel.*

*a tempo*

then we both kissed, I mind me the even-in' when we said "Good-bye" An'

*pp* *a tempo*

*ritard* *a tempo*

Oh, the salt of the tear in your eye! For

*ritard* *a tempo*